EU hearing leaves industry optimistic

by Mark Solomons
International Editor, Billboard Bulletin

BRUSSELS — Industry representatives were expressing satisfaction this week, following the first all-day hearing on music before the European Parliament on June 18. "We are optimistic about the follow-up," said IFPI director-general Nic Garnett, as proceedings wound up in Brussels. The session was aimed at briefing parliament members in advance of forthcoming measures from the European Commission, which is exploring ways to preserve national music and promote exchange of performers between member states. It was organised by the Culture Committee of the European Parliament, under the aegis of Mercury recording artist and Member of the European Parliament Nana Mouskouri and fellow parliamentarian Hugh Ker.

During the wide-ranging debate with Parliament members, who heard submissions from record industry representatives, the session was described as a step forward.

Virgin scoops RCA MD in U.K.

LONDON — Virgin Records is launching a new, pop-orientated label, based in London and headed by Hugh Goldsmith, managing director of RCA Records U.K. First releases are expected before the year's end.

The move is designed to give Virgin a sister label, comparable to Sony Music's Columbia and Epic units. The new operation will have its own A&R and marketing staff, based at the Virgin U.K. compound in London.

Goldsmith joined RCA in 1992 as marketing director, and he has been MD for the past two years. Previously, he was publisher of Sky, a U.K. lifestyle magazine. Neither Goldsmith nor BMG U.K. music division president Jeremy Marsh could be reached for comment at presstime.

Techno turns labels on

by Rémi Bouton

PARIS — Record labels in France have welcomed CHR network Fun Radio's decision to open its programmes more extensively to techno music as a groundbreaking event, paving the way for greater public recognition of the musical genre.

Fun revamped its music programming in mid-June to make more room for techno and jungle, and added some of the world's most renowned DJs to its current roster of on-air personalities. U.K. techno DJ Carl Cox started a fortnightly three-hour mix show on June 7 (see Music & Media, issue 25), joining Frenchman Laurent Garnier who started hosting a show on Fun's Saturday night slot between 12pm-3am two months ago.

Until now, airplay for techno tracks in France was limited to local stations like Radio Nova and FG. Fun Radio's new programming policy echoes the rising popularity of the genre and the increasing success of the French techno scene around the world, notably in the U.K. (see separate story, pages 16-17).

Popkomm, ready for radio

by Christian Lorenz

COLOGNE — From August 14-17, the music and entertainment industries will meet in Cologne for the annual Popkomm trade fair and conference, Europe's biggest event of its kind.

Music & Media is teaming up with Musikt, On Air Digital, On Air Syndication and Deutsche Telekom to offer radio industry attendees a fully equipped digital broadcast studio with ISDN connection in a specially designed stand at Popkomm.97—the Radio Village.

The Radio Village aims to provide all necessary services to radio presenters wishing either to file reports from Popkomm, or to interview the acts...
NEW SINGLE
D'YOU KNOW WHAT I MEAN?
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**JUNE 28, 1997**

**New music** net launches in Italy

by Mark Dezzani

**Milan** — Italy’s newest syndicated national radio network, is carving out a unique niche in the country’s crowded radio market with a high-rotation playlist and a ban on records which are more than six months old. Station One launched on June 2, targeting 18-34 year olds with a “new music” CHR format which only playlists titles less than six months old. Station manager and programme director Claudio Astorri says, “We are very selective about the songs we play. For example, we have not added what we regard as AC artists like Paul McCartney or Claudio Baglione, but we prefer to playlist new acts like Vacuum, Bitch, Apollo 440, Erz and Raigo.”

Astorri adds that there is no fixed ratio operating to determine the relative number of international and domestic artists played. “To help establish new releases and artists with the listener, Station One has two special extra-high rotation slots. “Top Today” features two major new releases which are played alternately at the beginning of each hour, with 12 plays per day for each title. The selections are changed every two or three days. Meanwhile, the “New Today” feature follows the same rotation limits, but with the selections changed every day. “We concentrate on playing more music with less talk,” reports Astorri. “An average of 70-80 titles will be played up to 50 times a week. When you’re breaking new music, it’s useless to air songs less than 15 times a week.”

Epic Italy radio promotions manager Germano Fantone says Station One is an important new outlet for launching new artists. He explains: “By picking up on new artists before the other networks, Station One can have a knock-on effect which could cause other stations to playlist artists they might have otherwise overlooked.”

Station One took over the frequencies and resources of Radio Italia Vera following the purchase of shares in January from Italia Vera’s principal shareholder Enzo Palazzolo. The new network is owned by a consortium of companies, including Turin-based publishing group Monasterolo, the Brooksfield clothing company and the marketing company DP & V.

Prior to joining Station One, programme director Astorri performed a similar role at RTL 102.5’s Hit Radio, and was a programming consultant to Italia Vera and 101 Network. The new station’s president, Marco Montanucci, who previously held the position of director general at RTL 102.5’s music publishing and production subsidiary Creathex.

Station One only broadcasts “live” for six hours each day between 19:00 and 20:00. The rest of the programming is broadcast with a slight delay of several seconds on each of its affiliate stations around the country, in order to circumnavigate Italy’s 1990 legal restrictions on networking for syndicated stations.

Unlike full national networks, syndicated networks in Italy can programme local advertising as well as national spots during networked programming. Full networks are only allowed to broadcast national spots.

**PolyGram Int’r revamps its catalogue division**

by Emmanuel Legrand

**London** — PolyGram International is revamping its catalogue division, with the promotion of staff members Linda Greenhalgh and Matthieu Lauriot Prévost to vice president positions, following the retirement of Dieter Radecki, vice-president of catalogue & market development, at the end of June.

These changes reflect a broader emphasis for the London-based division, which is increasingly operating as a “broker of ideas from around the world” and a “service centre” to the PolyGram companies, according to David Munns, senior vice president pop marketing at PolyGram International.

“We are looking for sensible, intelligent, good-looking, classy use of our repertoire”, adds Munns.

“We try to facilitate and support the action of our local companies in the exploitation of our catalogue.”

Greenhalgh, currently general manager of Insight—PolyGram’s international television marketing business she started in 1994—becomes vice president of Insight at PolyMedia, effective July 1. At the same time, Lauriot Prévost, currently director of catalogue marketing, becomes vice president catalogue marketing, overseeing and developing PolyGram’s compilations projects around the world. Both Lauriot Prévost and Greenhalgh report to Munns.

PolyMedia is PolyGram’s new name for its Special Projects International division, which was moved from the Netherlands to London two years ago. PolyMedia aims at developing and overseeing secondary exploitation of catalogues through non-conventional methods such as direct mail, home shopping and kiosks.

“The name Special Projects carries some baggage with it—it’s about time we shifted from that old image,” says Munns, who adds that some Special Projects departments within PolyGram, for instance in Germany, have already made the change to PolyMedia.

Munns credits Radecki, who retires after 29 years with PolyGram, for having “rapidly increased the profile of the catalogue division he took over in 1994. Commented Munns, “On behalf of PolyGram, I would like to thank Dieter for all his hard work over the many years he has been with PolyGram. In recent years, he has overseen a major intensification of our catalogue and the difficult task of turning around Special Projects International which is now well placed to serve local secondary marketing initiatives.”

To our readers

Please note that this week’s Album Spotlight column is not in its regular slot in the Music section. It can, however, be found on Page 21 of this week’s issue.

**Radio Alpha ‘Mouv’ on up**

by Rémi Bouton

**Toulouse** — France’s new public youth station, previously known under the code name of Radio Alpha, began broadcasting as planned on June 21 in the city of Toulouse.

On its launch day, the new service was christened Le Mouv’—as in “mouvement”. Le Mouv’ has been given a three month trial period by the French government. At the end of that period, the performance of the station will be reviewed, and the government will decide if the project is to be continued.

This ruling was one of the first decisions made by the new socialist minister of culture and communications Catherine Trautmann, following the French elections on June 1.

Devised last year and confirmed in the French elections on June 1, the station is the pet project of Michel Boyon, president of public broadcasting, group Radio France.

Le Mouv’ replaces a local Toulouse station which carried programming targeted at the region. Broadcasting authority CSA announced that 16 frequencies in mid-size cities such as Poitiers, Angoulême and Niort have been reserved for Le Mouv’.
More music in mix for MTV U.K. strand

by Christian Lorenz

LONDON - MTV U.K.—to be launched on July 1—will feature an increase in total music hours, higher rotation levels (up to 35 plays a week for some videos), new British presenters and some new programmes.

The new channel, which will broadcast to the U.K. and Ireland, is part of MTV Networks Europe's continuing regionalisation strategy. It will be the broadcaster's fourth regional channel, adding to the Northern, Southern and Central services established in March 1996—and will reach, in total, some six million cable and satellite households.

"The programming of the service will reflect the U.K. market," promises MTV U.K. head of programming and production Christine Boar. "It will be much faster than MTV's other European services." She continues, "Radio is usually plugged with a single long before a video is released [. . .] our aim is to move things more up front." Boar, a former producer at U.K. public station BBC Radio 1, does not rule out "producing videos, using MTV's resources, to get tracks on the air faster. Until TV is developed enough to make a Dutch feed economically viable."

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PARIS — The board of French music awards organisation Victoires de la Musique has approved measures aimed at restoring the reputation of the show within the music community.

Board president Yves Bigot announced a number of changes, the most significant of which is that the Victoires will drop the criterion of nationality, in favour of language, when nominating artists. This means that a Spanish, Swiss or African artist singing in French would now be considered to be eligible in all categories instead of being confined to the Best Francophone Act category.

"This way, we are in line with the [radio] quota regulation in France, which calls for songs in French regarding the origin of the artists," says Bigot.

Other changes approved by the board include the transfer of the Victoires' jazz awards from the pop show to its sister classical event (which is held during the same week), the expansion of the number of nominees in each category from three to five and the right of each category to vote on the nomination. This last criterion has been proposed to ensure that only artists who are willing to participate in the awards ceremony are actually taken into consideration by the voters.

In addition to the changes in procedure, the production of the show will be submitted to a new tender. "[All] these measures [together] are aimed at providing greater transparency and credibility to the whole process," comments Bigot. Further changes to the awards are expected to be considered by the board in the near future. The next board meeting is planned for July 4.

1,100 attend fourth Sonar

by Terry Berne

BARCELONA — In its fourth year, Spain’s Sonar dance music convention and festival has doubled its attendance figures and developed into one of Europe’s main meeting points for professionals and fans alike.

A delegation of commercial radio stations from the major European markets—Austria, Belgium, France, Germany, Italy, the Netherlands, Portugal, Spain and the United Kingdom—attended the meeting, which was held during the same week as the Sonar concert programme.

"The festival has become the meeting point of choice for a broad selection of cutting edge artists, and has recently developed into a place to demonstrate new technologies. French act Daft Punk (Virgin) were one of the main attractions of the Sonar concert programme. Other live acts included U.K. drum 'n' bass star Squarepusher (Warp), Kuno (Psychonaut) and T-Soma (Sonar), Buckfunk 3000 (Language) and local act An Der Beat. Lausanne-based CHR station Couleur 3 broadcast live from the festival. Couleur 3 producer Fred Bernard commented, "Squarepusher makes some of the best cutting edge music around and Daft Punk are very commercial, but they both fit into the [festival]’s atmosphere perfectly."

Music & Media 4 June 28, 1997

AmericanRadioHistory.com
"-no tengo dinero???

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"...have you seen the video with the baboobies, all the bonitas, califos & señoritas?!?"

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it's the SUMMERBOMB!!!

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(HANK the orangutank)

(Recommended by Hank the orangutan)
Watch out for the european Summer Smash Hit!

STEEL PULSE - Brown Eyed Girl
New Album coming soon on edel
**Classic FM in the black as GWR profits double**

by Jonathan Heasman

**LONDON** — The GWR Group has taken Classic FM into profit during its first three months in operational control of the U.K. national broadcaster, and is anticipating a substantial profit for the station in 1997 as a whole.

The Classic FM figures were revealed in GWR's financial results for the year ending March 31, 1997, which showed that the Swindon-based radio group made more than doubled its pre-tax profits during the last 12 months to £725,175, up from £355,587 in 1996. It was the first time revenues from the group's acquisitions of the Chiltern Radio, East Anglian Radio and London News Radio had been fully able to contribute to the company's results.

GWR purchased Classic FM for £83 million last August, and the company says the classic music outlet made a profit in all three of its first three months (January-March 1997) under the operational control of GWR management. The figures have been boosted by the recent sell-off of Classic's loss-making Dutch subsidiary to the Netherlands' Sky Radio, and are expected to improve further following the sale of Classic FM Sweden. Partly as a result of these disposals, GWR's stockbrokers James Cappell are predicting that Classic FM will make a £5.6 million profit during GWR's next financial year, which began on April 1.

GWR also sold its loss-making ACgold station 96.6 FM Classic Hits/St. Albans to Essex Radio for £725,175. The sale reunites the station with Essex programme director Paul Chantler, who helped to found the station (previously known as Oasis Radio) when it was part of the Chiltern Radio Network. The move also helps GWR in its attempts to come within media ownership limits laid down in the 1996 Broadcasting Act.

GWR's balance sheet still includes loss-making London News Radio (LNR), a station in which GWR is a majority shareholder. GWR predicts that LNR will make its first profit at the end of this month, thanks mainly to a strong performance by its AM talk station LBC 1152. GWR has also announced the appointment of Duncan George, former sales director at Capital Radio, as national sales director to head up its as-yet-unnamed sales house (Music & Media, June 21), which will sell advertising time on all GWR local/regional stations in the U.K. George will report to GWR sales and marketing director Simon Ward. Classic FM's sales team will continue to operate as a separate unit, although there will be some sharing of resources.
MARIA MONTELL

"The Perfect Princess of Denmark"

HER FIRST ALBUM

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CHARTING IN Greece and Belgium

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Amusement Business

Although headlined by Metallica, the 1996 edition of touring alternative U.S. rock festival Lollapalooza fared moderately in terms of sales, with an average of 22,500 paid-for tickets per date and a total gross of $14.9 million, reports the weekly international live entertainment and amusement industry publication. In an attempt to reverse the situation, the event—co-founded by Jane’s Addiction and Porno For Pyros frontman Perry Farrell—will “return to a more eclectic line-up this year, sticking almost exclusively to amphitheatres and focusing on environmental concerns.” Lollapalooza 1997 starts on June 25 in West Palm Beach, Florida, and finishes in Los Angeles on August 17 after 33 shows. The main stage line-up includes Snoop Doggy Dog, James, Korn, Tool, Tricky, Devo and U.K. “electronica” chart-toppers The Orb and Prodigy.

Daily Telegraph

In an interview with the U.K. daily, Andrew Lloyd Webber says his production company, the Really Useful Group, could post “as much as” a £10 million ($16m) loss for the 1996-97 fiscal year, ending June 30. This compares to profits in excess of $30m for the 1994-95 fiscal year. In the article, the composer attributes the losses to unsuccessful productions of the company’s show, Sunset Boulevard.

Lloyd Webber admits that Sunset “has lost money massively overall.” He also reveals that he plans to be much more active as a chairman of the company, following the departure last month of chief executive Patrick McKenna. “I’m going to be around here, causing trouble, irritating people, just trying to get everyone started again,” says Lloyd Webber, who owns 70 percent of the Really Useful Group. The remaining shares in Really Useful are held by PolyGram, which has an option to buy out Lloyd Webber’s stake by 2003.

Musikwoche

The German music industry trade weekly reports that music television is attracting more viewers than in previous years. The statement is based on the analysis of two concurrent audience surveys, commissioned by rival music TV outlets and Viva and MTV Europe. In a report for Cologne-based broadcaster Viva, research company Result claims that 34.2 percent of a representative sample of 14-29 year-olds tuned into Viva the day before the survey. Only 28 percent reported watching MTV. According to the Result study, 28.8 percent of the sample watch Viva up to five days a week, compared to 14.5 percent for MTV.

Meanwhile, Hamburg-based company Phone Research, researching on behalf of MTV, asked some 1,400 self-labelled Viva and MTV viewers about their TV habits—and concluded that MTV’s Central service had increased the channel’s daily reach in Germany by 25 percent to 2.5 million. According to Phone Research, some 60 percent of MTV’s German audience are aged between 14 and 18.

The Guardian

In a reaction to recent reports in the U.K. press that U2’s current PopMart tour was not doing too well in the U.S., writer Sean O’Hagan opines in the pages of the U.K. daily that “the English press have declared open season on the Irish band they love to hate.” O’Hagan claims that “reports of the shows being scrapped and falling ticket sales were reported with a surplus of glee that was matched with a dearth of research.” According to O’Hagan, receipts of the PopMart tour have already exceeded that of the band’s Zoo TV tour, with over two million tickets sold. The attitude of the U.K. press towards U2 reflects, asserts O’Hagan, a “familiar sense of cultural chauvinism towards Ireland.”

The Guardian (U.K.), June 13

French full-service stations RTL and TV network TF1 have picked the song Alane by Wes as their summer anthem; both stations will give massive exposure to the track during the summer months. Wes hails from Cameroon and recently signed with Sony Music France’s Saint George label. Pictured are (left to right): TF1 COO Etienne Mougeotte, choreographer Myra Frye, Wes, Une Musique president Corinne Bouygues and Saint George GM Frédéric Rebet.

NEW SINGLE STAR SHINING ON UK RADIO. OUT NOW.
They write (and sing) the songs

The "self-sufficient" solo singer/songwriter has always had a special place in pop and rock. It's a genre which could be said to predate the rock era, but which can certainly range from the pioneering rock 'n' roll of Chuck Berry and Buddy Holly in the '50s through to the '90s and the cleverly-crafted pop/funk of George Michael. Along the way, it takes in such names as Bob Dylan, Joni Mitchell, Neil Young, Jackson Browne and David Bowie. Here, Music & Media presents a selection of Europe's freshest new singer/songwriter talents, some already established in their own markets and seeking international success, others just breaking through in their own domestic markets.

Beth Orton

Beth Orton is gradually converting a forest of good press cuttings into record sales, especially in her native U.K. On June 8, the artist with the folky background and hip-hop connections reached the Top 40 of the U.K. singles chart for the first time with her re-issued single "She Cries Your Name." It was the latest chapter of a steadily-building success story in which Orton has toured extensively, both as guest of the Beautiful South, John Cale and others, and as a headline act in her own right.

Orton's "Trailer Park" album was released in the U.K. by Heavenly last October and, before any substantial singles success, reached five-figure sales within a few weeks. Heavenly managing director Jeff Barrett reports that the figure has now risen to some 45,000 in the U.K. with releases throughout most of Europe via BMG and a particularly good response in Scandinavia, France and Germany.

The singer's marketability is considerably strengthened by the fact that she keeps one foot in the singer-songwriter camp and the other in the techno world. Orton sings guest vocals on "Where Do I Begin" from the Chemical Brothers' current chart album, Dig Your Own Hole, having also appeared on their previous 1995 set, Exit Planet Dust.

Barrett says the dance connection has been especially helpful in the U.K. and U.S., where Trailer Park has become Heavenly's first transatlantic release in a joint venture with a dedicated label. Orton is the only English artist to be invited onto the all-female Lilith Tour of the U.S. on which she'll play some dates in August. "But in Europe, we've found that people have just been picking up on the songs," observes Barrett. "The French have really gone for the 'chanteuse' kind of thing."

Three songs on Trailer Park were post-produced by mix guru Andrew Weatherall, although the album's main producer, Victor Van Vugt, has worked mainly with modern rock artists such as Tindersticks and Nick Cave. With influences stretching from Carole King to clubland, Orton's own interpretation of her style is "folk, jazz and hip-hop, all rolled into one."

Paul Sexton

Thomas Fersen

Thomas Fersen stumbled into the music business by accident only to become one of France's most promising and interesting songwriters. He now numbers among his fans legendary photographer Robert Doisneau (who shot his first album cover) and acclaimed French novelist Daniel Pennac.

"Fersen has created a style beyond fashion. You cannot mistake him," says France Inter head of music programming Marc Garcia. Making his first impact in 1993 with the album Le Bal des Oiseaux (WEA), Fersen was rewarded the following year with the Best New Music award at the Victoires de la Musique. After a second album in 1995 (Les Rondes de Carottes) he joined WEA's new label Tot ou Tard in June 1996, on which he released his latest album, Le Jour du Poisson, this April.

With elegant music and lyrics which are regarded by some as being akin to poetry, Fersen perfectly embodies the new "Chanson Française" scene. Although not yet a massive record seller, his concerts are always sold out. Prior to touring France in 1998, he will perform in Paris this November.

Cécile Tesson

Ismael Serrano

Spain has produced more genuine singer/songwriters since the late '80s than any other European country, and many who found success fighting against General Franco's fascist regime before his 1975 death still routinely reach number one in the album charts—Joan Manuel Serrat, Victor Manuel/Ana...
songs...

Belen, Joaquin Sabina, and so on. And yet new singer/songwriter Ismael Serrano is much more an echo of the legendary Woody Guthrie, who so inspired the young Bob Dylan, than any of his compatriots.

It's quite a shock to hear the 23-year-old Serrano, born in 1974, singing of “clenched fists” at the Paris barricades of May 1968, and of Vietnam: “Sweet urban guerrilla fighting in flared trousers with Rolling Stones songs and girls in mini-skirts.”

Even more surprisingly, Cadena SER’s AC/gold network M-80 put Serrano’s first single, Papa, Cuentame Otra Vez (Dad, Tell Me About It Again) on its A list for six consecutive weeks. The song is one of the vibrant, powerful numbers from Serrano’s debut album, Atrapados en Azul (Trapped In Blue), which was released on Polydor in March.

Other songs (such as Mexico Insurgente) openly back the Zapatista indigenous guerrilla uprising in Mexico’s poor southern Chiapas region, or sing of police uniformed by day and hooded by night (Atrapados...), but there are also love songs like Amo Tinto la Vida (I Love Life So Much), and others that celebrate sexual freedom Yo Quiero Ser Muy Promiscuo (I Want To Be Promiscuous).

M-80 music programmer Santiago Alcanda says the word which best sums up the artist is “audacity.” “His single [Papa...] is a direct and bold return to the raw protest song that, at least on a commercial level, has been absent for many years,” he says. “Most other young new singer/songwriters such as Pedro Guerra, Javier Alvarez or even Rosana have a social awareness, but Serrano has a clear political awareness.”

Serrano himself observes, “What basically makes a singer/songwriter in my view is a social commitment.” Is he old-fashioned? “Well, don’t confuse the current with the modern,” he says. “Some concerns are constant and eternal, and I think my approach is completely current, of the here and now.” Serrano adds that “a great part of today’s youth in Spain demands this commitment and is fed up with ‘light’ messages and music.”

Finlay Quaye

“Killer fact” number one about Epic’s new British talent Finlay Quaye is that he’s Tricky’s uncle. Once that over-used nugget has grabbed your attention, you can get to grips with his music, which comes from a much sunnier place than that of his more famous nephew.

Mellow guitars, vibraphones and a touch of reggae all get mixed up in Quaye’s laid-back work, now finding an audience through his first single—the optimistic Sunday Shining—which is currently going to European radio.

While Epic may be trying to play down the family connection, it’s a key to grabbing the listeners’ attention, admits Mark Coenen, producer at BRITN’s CHR/rock station Studio Brussel. “It’s a point of interest for some people. But if the song’s not there, then it’s no good. Luckily it’s a great song. We love it and the listeners do to. It’s an original song by an original artist.”

Epic has serviced a five-track sampler to key media in anticipation of an album late September. While tracks such as Your Love Gets Sweeter have a heavy backbeat, Falling is worthy of anything Massive Attack could assemble. All are topped off with Quaye’s voice, more Kingston than the Edinburgh, Manchester and London environment which shaped his youth.
Daniele Silvestri

The singer/songwriter genre in Italy has been going strong since the '80s, when artists inspired by the protest songs of Bob Dylan and the pop sensibilities of Lennon/McCartney began to move away from the light love songs of their predecessors.

Daniele Silvestri, who cites John Lennon as one of his greatest influences, represents a new generation of Italian singer/songwriters who have themselves moved away from the traditional melodic "canzone" mould. The Rome-born singer utilises a variety of musical contexts, primarily with a rock edge, for his less obvious and more tangential lyrics.

Silvestri's eponymous first album was released in 1994, whilst his second in 1996 Prima Di Essere Un Uomo (Before Becoming A Man) spawned his first radio hit Le Cose In Commune (Before Becoming A Man) spawned his first Top 5 hit in April 1996) and Tien, revealing the singer's ability to master a wide variety of musical styles.

With his second album Il Dado (The Dice) (BMG-Ricordi)-has so far sold 40,000 copies in Italy, demonstrating not only Silvestri's niche appeal to alternative rock fans, but also the failure (at the present time) of his albums to reach a wider audience, despite a further radio hit from Il Dado, the half-English/half-Italian Hold Me.

According to Silvestri, the English part of the song (a pastiche of the '50s/60s puppy-love pop) represents love, while the Italian element (with its driving rock guitar) represents anger. The whole song is a tribute to his "Uncle" John Lennon, as he likes to call him.

Alberto Campo, programme director with the Turn-based alternative rock station Radio Flash, suggests that Silvestri has deliberately spurned a wider fan base by steering clear of traditional singer/songwriter idioms with his individual, "no-compromise" approach.

"Silvestri has a very modern musical profile compared with the more traditional singer/songwriters," comments Campo. "He is a complete artist. He has chosen a rock edge to his music with intelligent lyrics. Rather than preaching in his songs, he prefers to provoke thought."

Mark Dezzani

Sabien Tiels

Sabien Tiels is one of Belgium's most promising singer-songwriters. Born Sabine Tielen, she entered the music business at the age of 15, after a first single as "Sabine," she continued writing her own material.

In 1983 she signed to Alora Music, who released her self-penned single Ondersteboven (Upside Down), paving the way for a promising career. Follow-ups singles Hoe Je Morgen Nog Van Mij, was propelled by the singles Moeder Van Mijn Moeder (her first Top 5 hit in April 1996) and Tien, revealing the singer's ability to master a wide variety of musical styles.

With her second album Hier Hoor Ik Thuis (released in April this year), Tiels continues along the path of innovative songwriting: at the age of 20, she joins the select group of multi-talented composers with a long-term career vision. The new album clearly demonstrates her maturity and eye for both catchy tunes and soulful ballads.

According to Bert Burm, managing director of Alora Music, Tiels is one of the label's artists with cross-border potential. "Many of Sabien's songs deserve to be performed by other artists," says Burm, "and right now, we're compiling a 12-track album from her two Flemish-language albums. The songs will be translated into English for international exploitation, with a release date set for September."

"Sabien Tiels is undoubtedly one of Flanders major talents," agrees Marc Deschuyter, head of music at BRTN Radio Donna. "I've never witnessed an 18-year-old singer/songwriter debut in the way she did."

Deschuyter says Radio Donna and Sabien Tiels have always had "a special relationship"—the station has played an important role in backing her releases. "Recent programming changes to a more edgy format will mean less Flemish talent on Radio Donna," says Deschuyter. "However, I'm convinced that Sabien Tiels should be one of the station's core artists."
Camelot In Smithereens, which has been preceded by the British release of the single Have You Seen That Girl Again. Both albums were produced by Pete Smith, known for his work with Squeeze and Sting.

The new set is due to be released on July 28 in the U.K, with the title track scheduled to come out as a single a week or two earlier. Also scheduled for the album's release in Japan, Australia and, among other European markets, The Netherlands and Germany, Bruntell was scheduled to play at the Hurricane Festival near Hamburg on June 22, and a six-date German tour is being lined up in advance of a planned early September album launch, both in that country and in the Netherlands.

Ralph Simon, president of Almo Sounds Europe, says: "There was a lot of critical acclaim for the last record, although, to be honest, the sales were negligible. But we seem to be seeing the emergence of quite a faithful cult of people in the business who feel this is someone who should be championed. They all acknowledge the fact that there's a very powerful songwriting quotient driving this." Bruntell's material is handled by Almo's sister publishing company, Rondor Music.

In addition to the recent and upcoming singles, Simon points to two other tracks from Camelot In Smithereens that are winning the most attention, Panelbeater (Reprise) and especially Saturday Sam, an upbeat commercial track which will be the third U.K. single. "We feel we're getting a much more enhanced reaction than last time out," says Simon. "We worked very closely together with Pete Smith to enhance the vocal harmonies, to get a lo-fi feel but with high quality songs."

Naimee Coleman

At Dublin's Baggot Inn venue in 1993, Naimee Coleman met an anxious promoter, faced with a cancellation, who asked, "Are you a musician by any chance?" Coleman was, in fact, a singer, songwriter and musician, and that night, at the age of 16, she made her live debut.

That debut, in turn, led to a series of career moves which have included two years with rock band the Wilde Oscars, winning the (national CHR broadcaster) Radio 2FM Yoplait Song Contest, signing with EMI's Lime/Chrysalis and the release last year of an album, Silver Wrists (a reference to the bracelets she wears).

"She's a brilliant songwriter," enthuses 2FM's Larry Gogan, of Ireland's DJ's. "I think she definitely has a voice for the '90s. It would be great [for Ireland] to have another world-famous girl singer. I believe she's very big in Japan."

Lime's A&R director Thomas Black confirms this. He was with Coleman on her first trip to Japan last November. "The Japanese were impressed when they heard her at EMI's U.K. conference in Birmingham last September," he recalls. "There's a whole awareness of Irish music and Irish culture in Japan."

Coleman returned to Japan in February with EMI managing director Willie Ravanagh, and the reaction intensified, paving the way for Japanese sales (as of May 28) of 65,000 albums. Coleman is going back to Japan in July, when she will be playing three concerts.

For Myles Keller, EMI's international marketing manager, she's "an absolutely adorable singer. Her voice is crystal clear. I think that Naimee has a sophistication for a 20 year-old which is really quite extraordinary."

"We decided not to rush her into the spotlight immediately—we elected to take the route of softly, softly," he says. "There are elements in some of her songs that I find touched by something [...] genius. She's in a category of writers beyond her age group. I gave Jon Secada a copy of Naimee's album, as somebody he should be looking out for, in my opinion."

"When I get mad, I get really quiet, sit down and write a song," explains Coleman. "It's much harder to write a happy song [...] My songs are all quite honest [...] Being heartbroken at 16, or any age for that matter, is the biggest deal in the whole world."

Earlier this month, Coleman spent ten days in Germany to promote the album and a single, Care About You. It was part of a concentrated effort to establish her in Europe this year, before moving further afield.

Beth Orton "She Cries Your Name from the Album Trailer Park"
Radio has always been open to the possibilities offered by new technology. That doesn't mean that every innovation is adopted without prior careful consideration, however. Many European stations are currently at an interim decision-making stage with regards to the rapidly evolving Internet, but already some basic trends are emerging.

E uropean broadcasters who are ignoring the Internet seem to be in a small—and rapidly shrinking—minority.

Yet something which features little more than a logo, programme schedule and a station's history is unlikely to be made any more interesting by the mere fact that it's an Internet site.

Adding value?

Two realistic strategies are evolving, each of which, in their own way, acknowledge that the Internet is a completely new form of communication.

In the first—what might be termed the "supplementary" approach—certain stations are sticking to their core mission of delivering music while adding value via interactivity.

John Ousby, finance controller of U.K. national AC/rock station Virgin Radio, explains: "We'd been looking at ways to have an appropriate presence on the Internet, but nothing had really given us sufficient business motive to actually do it, until we realised that nobody [in the U.K.] was permanently putting out a live audio feed. We thought, 'Okay, it's not the most appropriate form of using the medium, but it's bloody exciting!'

Once hooked on the overall idea, Virgin warmed to the possibilities for interaction. "We're hopefully building up a more loyal audience—and giving the audience that we have got more incentive to stay tuned, and to follow developments both on the Web and on the radio station," says Ousby.

"It's basically a way for the listeners to get behind the scenes and to see what goes on here." Ousby clearly believes that this sense of purpose is essential. "If I wanted news or weather reports," he continues, "I wouldn't go to the Capital Radio Website, for example. I'd go to the Daily Telegraph [U.K. national newspaper] site or whatever. We're just going to focus on what we're good at—the music."

On-line dancing

As an example of the second approach, U.K. dance station Kiss 102/Manchester went on-line in a more intuitive fashion. It worked with an outside consultancy to devise a site which could best be described as "complementary" to what the radio station is doing on the air.

Managing director Guy Hornsby explains, "The Kiss brand is more than a logo, programme schedule or whatever. In addi-

tion to its full commercial potential, it's an entire lifestyle, and there's a certain type of person who likes to get involved in what Kiss does. They're the sort of person who is media-literate, socially active and brand con-

scious. And if you're going to be on the edge of things, clearly you've got
to be on the edge of things from a technological point of view as well."

The Kiss 102 Net pages accordingly offer cultural news and a real-time chat facility to cultivate the station's relationship with its listeners, along with sales and other business information.

"Kiss 102 personalities not only promote the site on the air, but also participate in the Web site chat. "It's all part of our image and all part of the mix," says Hornsby. "For example, there's another radio station in Manchester called [CHR-format-
ted] Key 103 which hasn't got a Web site. And I'm not sure anyone would expect them to, because they're a fairly standard, run-of-the-mill radio station. Whereas our listeners do expect it of us."

New dimensions

For its Website, Italy's leading CHR network Radio Dimensione Suono (RDS) has followed the "supplemen-
tary" route with a Real Audio stream of its output combined with detailed information on all aspects of the sta-
tion. However, RDS chief engineer Lorenzo Minnielli says that, with a little imagination and improvements in technology, the Internet promises to deliver a lot more for radio stations. "We haven't really developed our site to its full commercial potential yet," he admits, "but like many other stations, we have posted a basic site to mark our presence. The next stage is to make the site a lot more dynamic, both visually and in terms of creat-
ing interactive participation."

Minnielli continues, "The technolo-
y is developing so rapidly that even Internet users connected to normal telephone lines will soon be able to receive good quality audio. In addi-
tion to supplementary broad-

cast channels, the Internet can offer audio on demand so that listeners don't have to wait for a particular time to catch up with the news or their favourite programme, but can access it whenever they want."

Minnielli claims that RDS' Real Audio stream (which carries a permanent feed of the station's output) is currently most useful for Italians abroad who want to listen to a station from their home country in their native tongue. But he also believes that there are possibilities for using audio feeds on the Net to provide supple-

mentary programming different to that which is carried by the station's regular FM transmissions.

No Net threat?

"The Internet is not a threat to exist-
ing broadcasters but offers additional opportunities," contends the RDS engineer. "It's silly to be frightened of something you don't really know that well—it's better to get to know it and then make a judgement."

"I see the Internet as an ally for potential expansion," he concludes. "For example, we have a news room working 24 hours a day supplying hourly bulletins for our regular net-

work, but we could be using supple-

mentary—and more detailed—infor-

mation not used on air to provide a special news feed on the Internet. More specialist music programming and information on new releases are other supplementary services which could be provided."

When French AC network Europe 2 launched its own Web site in 1995, it was, according to programme man-
ger Guy Banville, part of a genuine desire on his part to find ways of reaching listeners differently, while also providing a place for new daily radio show called Radio Net.

Two years on, Radio Net has become weekly. Banville says the pro-
gramme has served its initial pur-

poses of exploring the new opportunities offered by multimedia and introduc-
ing listeners to a new way of communic-

ating. Now, Europe 2 is putting more emphasis on the development of the Web site itself.

A medium in its own right

Banville forecasts Europe 2 will make profits on the site's activities by the end of this year or early 1998, through direct sales of products and advertising. "In the beginning, we looked at the site as a complement to the [Radio Net] show," he says. "Now, we consider it as a medium in its own right, but one consistent with what Europe 2 stands for."

Two full-time staff work on the site to update information and add new pages. "We're going to work with Real Audio and Real Video devices and have fun with that—especially with video," Banville predicts. Europe 2's output is already broadcast through the Net in Real Audio, although at present only via its local station in the city of Bordeaux.

"A live audio feed is not the most appropriate way of using the medium, but it's bloody exciting"

—John Ousby, Virgin Radio

by Chris Marlowe, Mark Dezzani and Emmanuel Legrand
Banville has discovered that one totally unplanned effects of the Web site has been that it has galvanised everyone working at the station. "It's a very exciting environment, and this effect has infected the whole team," he notes. "Everybody here is interested in the development of the site, brings in new ideas, and gets involved. It has had a fantastic effect in increasing people's creativity."

The Europe 2 programmer adds, "Those who surf the Net can discover the radio station in a very different way than with just through the [on-air] programming. The Web site reflects the sensibilities of all the team working for the station."

And in general people on the Internet tend to be more affluent, younger and more male than the general population. A third of Virgin's Internet listeners are from the U.S., although Ousby predicts that this will be a temporary state of affairs.

"Those who surf the Net can discover the station a rough idea of where ic areas of a site, at what time and on track how many people access specific entries. There are also programmes available—Virgin uses one—which track how many people access specific areas of a site, at what time and on what day. The programme also gives the station a rough idea of where those 'hitting' the site hail from. Through these methods, Virgin's Ousby has learned that 77 percent of Virgin's Internet site visitors fall into the station's core 20-44 target demographic. "The skew is much more towards the younger end," he notes, "and in general people on the Internet tend to be more affluent, younger and more male than the general population."

"An 808 State programme worked quite well—except that so many people tried to get on to it, the whole file server went belly-up" —Guy Hornsby, Kiss 102

Specialist music and non-commercial programming from both Europe and in particular the U.S. is already available on the Net, but so far, its impact has been fairly negligible (perhaps because of technical problems).

Many radio professionals also think niche-formatted radio stations broadcasting exclusively on the Net—particularly those unconnected with current terrestrial radio stations—are unlikely to become financially viable in the near future (despite potential world-wide audiences), because of the difficulties of selling advertising aimed at such a diffuse audience.

But, as Hornsby points out, only some ten years ago, compact discs were also considered a novelty...
**Dance grooves**

by Gary Smith

**MORE PARISIANS**

Along with Gilb'R, DJ Cam was pretty much the whole of France's jungle scene until recently. For the last three years, he has been tearing-up dance floors with other people's music, and now he's doing it for himself. On *Innervisions* (Columbia) Cam reveals his hip-hop roots (especially on the remixes by the very minimalist DJ Vadim) but also shows a flair for groovy tunes and big beats. For those who still don't understand what all this beatstuff is about, this could be a good point of departure.

Contact: Jodie Dalmeda, tel (+44) 17191 8200; fax (+44) 17191 8606

...AND EVEN MORE

Currently screaming-up the French sales and dance charts is *Faxel* by Alleeez (Do It Music). "House-lite" with a mad-deningly catchy melody that booms along at a dance-friendly 133 bpm. *Faxel* certainly could be one of those records that don't sell, so we're re-orientating towards real artists.

Contact: Alain Abehsera, (+33) 1 4071 8219; fax (+33) 1 4651 6703

**IT'S PARTY TIME**

Dos Boys are clearly determined that their audience should have a good time. On *Party People* (Club Culture/WEA), their exhortations to 'party people' to 'dance' dominate the vocal content—so no philosophy masterclass here then! This is a good point of departure.

Contact: Bodo Schmidt, tel (+49) 40 2280 5496; fax (+49) 40 2280 5333

**THE END OF AN ERA**

One of Germany's flagship experimental techno labels, Eye Q/Artthouse—principally known for releases by Alter Ego, Der Dritte Raum, Hardfloor and company co-founder Sven Vath—has reached the end of the line. At least, that is, as far as operating across three countries is concerned. A combination of high overheads and a changing market place have forced the company to totally relook its modus operandi.

"After seven years, we've decided to stay small," says co-founder and president Heinz Roth. "Running our Frankfurt and L.A. operations was extremely expensive, so we've opened a small office in Berlin, with our main base of operations now in London."

Apart from high staff costs, Roth cites the rapidly fragmenting music market as a contributing factor. "There's so much music around that we have to stop releasing records that sell 300 copies. We can't afford to be a shelter for releases that don't sell, so we're re-orientating towards real artists."

Apart from Vath who left some time ago, the three above-named artists will all be staying alongside Skylab, Streetsweeper and 16b to form a new 8-artist roster—under more U.K. acts. Roth says he generally finds London an exciting place right now. He explains: "There is still too much money around in Germany, I find people in the U.K. much more motivated."

Contact: Fozia Shah, tel (+44) 171 631 0782; fax (+44) 171 631 0794

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o Roger de Luría 45-3*2, 08009 Barcelona, Spain.

**French technofunk**

by Dominic Pride and Emmanuel Legrand

Blame it on the channel tunnel or a new spirit of European brotherhood if you want, but French DJs and dance producers are currently receiving a hearty reception across the water in the U.K. While enjoying the success, French labels are looking at Britain as a vital stopover in the move to bring their unique blend of gallic technohype to the rest of the world. More visible acts such as DJ Cam and Daft Punk are leading the way for others, such as Dimitri, Motorbass, Gilb'R and I-Cube who are getting the thumbs up from the notoriously snobbish British dance cognoscenti.

**A dance explosion**

Ever since "dance" emerged as a catch-all musical genre, most European nations have produced their own recognisable sound. Whether Italoo house, Spain's Balearic beat, Dutch techno or Germany's trance.

Until the mid-'90s, France had brought nothing to the party except the un-cool spectre of Jean-Michel Jarre's dewplings. However, the late '90s have seen an explosion of French dance, in particular techno, jungle and trip-hop, provided by a largely underground network of indies.

Source: Distance, French Communications, BPM, Yellow, Solid, What's Up and Artefact are currently the labels which have been driving the movement. Whether the cheesy dabblings of Daft Punk, the sophisticated academics of DJ Cam, Dimitri's Parisian take on easy-core or Motorbass's thumpingfloorfillers, all are distinctively French and recognisable through their unique blend of cultural influences.

The music, the labels and their image have struck a chord with the British dance world, ever eager to be ahead of the next trend. Those involved on the French side, however, confess to being somewhat perplexed by the phenomenon. With no club network supporting the genre, limited press coverage and radio indifference until Fun Radio's recent conversion (see story, P1), French house and techno has remained outside mainstream channels there.

While French radio has jumped on Daft Punk, few other acts have been championed by national media. FG, formerly (Fréquence Gare) and free-format broadcaster Radio Nova—both based in Paris—have, however, devoted time to the music.

**Unknown at home?**

Nova DJ Gilb'R, producer and founder of the Versatile label, has that despite interest from the U.K. "No-one in France knows me."

In trying to explain the French music's sudden popularity outside its own frontiers, he says: "Things move more slowly here, it takes more time to build things up. People are more conservative, they have a fear of creating something new. Yet there's also less pressure. This lack of pressure has also allowed users to reach a certain level of maturity and professionalism, he argues.

**DJ Cam**

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**In the U.K., people are more interested in music**

—Olivier Velay, Distance Records
Hines: It's Alright' in Oz

by Dominic Pride

Australia's burgeoning R&B scene is one of the country's better-kept secrets, but Deni Hines looks set to change that.

The singer's Mushroom Records debut, the poppy single, 'It's Alright', has already gone Top 40 in the UK and is springing onto playlists across Europe.

"There's a scene among the kids, especially among the eth-nic groups," she explains. However, anyone expecting the new Foxy Brown will get a surprise, though: "I'm not a hoochie mama living in LA," she jokes. "I don't pretend to have had a hard life."

While her peers at school were into rockers like Midnight Oil, Hines would get hassled for listening to George Benson. She appears to be finding a more open-minded response to her music here than at home. "One station," she notes, "wouldn't play my song because it didn't have guitars on it."

Her view of R&B differs from many U.S. artists, though: "A good R&B song is a pop song, because the public can buy it." Already a platinum-selling artist in Australia, Hines has also successfully conquered parts of southeast Asia, but the ambitious singer is not satisfied with regional acclaim.

Mushroom is keeping six or seven songs on hold for her original album, while adding another five, for the European market. "Thank God," she says, "I've been singing songs from this album for the last two years and I'd go crazy if it was the same again."

As news comes in of her airplay adds up and down the continent, Hines is hard-pressed to contain her joy: "I'm on the radio in Poland and Norway," she beams. "That's about as far away from home as I can get."
<table>
<thead>
<tr>
<th>Week 26/97 Eurochart Hot 100® Singles</th>
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<tbody>
<tr>
<td><strong>STAR SALE BREAKER STAR SALE BREAKER</strong></td>
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<tr>
<td><strong>#10</strong></td>
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<td><strong>#1</strong></td>
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</table>

**SALES BREAKER**

- **#1** MMMPop
  - Hanson - Mercury (Warner Chappell)
  - (Un, Dos, Tree) Marie - Sony
  - (Un, Dos, Tree) Maria - Sony
  - Time To Go Goodbye - EMI (PolyGram)
  - Midnight In Chelsea - WEA (BMG)
  - Free - BUS (BMG)
  - I Believe I Can Fly - J.R. Kelly - Sony
  - Alane - Warner Chappell
  - Love Shine A Light - ATV (BMG)
  - Free - BUS (BMG)
  - I Wanna Be The Only One - Universal
  - Ameno - Epic (EMI)
  - Sonny Electric - Virgin (BMG)
  - Blood On The Dance Floor - ATV (BMG)
  - Alone - PolyGram
  - Lovefool - PolyGram
  - Coco Jamboo - ATV (BMG)
  - Will I Be Missing You? - ATV (BMG)
  - Bittersweet Symphony - ATV (BMG)
  - Dam Dam Do O - ATV (BMG)
  - Who Do You Think You Are/Mama - ATV (BMG)
  - Closer Than Close - ATV (BMG)
  - Amour (C'Mon) - ATV (BMG)

**COUNTRY CHARTS**

- **UK**
  - USA
  - Canada
  - Australia
  - Germany
  - France
  - Japan
  - Sweden

**FULL CHART**

- AmericanRadioHistory.com

**MORE**

- [Billboard Music Group](http://www.billboard.com)

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**AmericanRadioHistory.com**

**June 28, 1997**
## European Top 100 Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Country charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Andrea Bocelli</td>
<td>Time Of My Life</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
</tr>
<tr>
<td>2</td>
<td>Michael Jackson</td>
<td>Blood On The Dance Floor - History In The Mix</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>3</td>
<td>Spice Girls</td>
<td>Forever Love - Forever Never</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>4</td>
<td>Hansa</td>
<td>Middle Of Nowhere</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>5</td>
<td>Tie Tac Toe</td>
<td>Crescendo (2nd single)</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>6</td>
<td>Wu-Tang Clan</td>
<td>Wu-Tang Forever</td>
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<td>7</td>
<td>Radiohead</td>
<td>OK Computer</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>8</td>
<td>Gary Barlow</td>
<td>Open Road - RCA</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>9</td>
<td>Sarah Brightman/ISO</td>
<td>Timeless - East West</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>10</td>
<td>Depeche Mode</td>
<td>N Sync</td>
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<td>11</td>
<td>Skunk Anansie</td>
<td>Stoosh - One Little Indian</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>U2</td>
<td>Pop - Island</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>13</td>
<td>Bee Gees</td>
<td>Still Waters - Polydor</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>14</td>
<td>Schlümpfe</td>
<td>Italia Da Lula Volume 5 - EMI</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>15</td>
<td>Paul McCartney</td>
<td>Flaming Pie</td>
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<td>16</td>
<td>Andrea Bocelli</td>
<td>Bocelli - Sugar/Polidor</td>
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<td>17</td>
<td>Soundtrack</td>
<td>Romeo + Juliet - Capitol</td>
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<td>18</td>
<td>So Mercy</td>
<td>My Promise - MCI/Aristas</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>19</td>
<td>David Coverdale &amp; Whitesnake</td>
<td>Blind Faith - Emi</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>20</td>
<td>Mylene Farmer</td>
<td>Live A Perely</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>21</td>
<td>Bob Dylan</td>
<td>The Best Of Bob Dylan - Columbia</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>22</td>
<td>Ligabue</td>
<td>Sono &amp; Ogni Da Un Paese - WEA</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>23</td>
<td>Toni Braxton</td>
<td>Secrets - La Paura/Arista</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>24</td>
<td>Aqua</td>
<td>Viva!</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>25</td>
<td>Paso del Sol</td>
<td>Superfino - EMI</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>26</td>
<td>Backstreet Boys</td>
<td>Backstreet Boys - Joey</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>27</td>
<td>Claudio Baglioni</td>
<td>Anime A Raccolta - Columbia</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<td>28</td>
<td>Megadeth</td>
<td>Cryptic Writings - Capital</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
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<tr>
<td>29</td>
<td>Pino Daniele</td>
<td>Dimmi Cosa Sennede Sulla Terra</td>
<td>AUS/BLR/CH/DE/EMI/F/IRE/IT/UK</td>
</tr>
</tbody>
</table>

### SALES BREAKER

- **No Doubt** - Tragic Kingdom / Trauma / Interscope
- **Jon Bon Jovi** - Destination Anywhere / Mercury
- **Bon Jovi** - Crush / Island-WB
- **Eternal** - Before The Rain - 1st Avenue / EMI
- **Celine Dion** - Falling Into You - Epic / Columbia
- **Ben Harper** - The Will To Live - Virgin
- **Lisa Stansfield** - Lisa Stansfield - Arista
- **Wes** - Welcome - Saint George / Columbia
- **Seahorses** - Do It Yourself - Virgin
- **Ramstein** - Herzeleid - Motor
- **Jantje Smit** - Ik Zat Liedt Voo Jan Alleen - Mercury
- **Lilith** - Viva Lilith - CGB
- **Jarirokai** - Travelling Without Moving - Sony S2
- **Daft Punk** - Technologic - Virgin
- **Elvis Presley** - Always On My Mind - RCA
- **Texas** - White On Blonde - Mercury
- **Sabrina Setlur** - Die Neue 2-Rasse - Epic
- **Supertempos** - Some Things Never Change - EMI
- **Ana Bené** - Miramar - Arias
- **Steve Winwood** - Junction Seven - Virgin
- **Smurfs** - Smurfs 2 - CWR
- **Eros Ramazzotti** - Dove CE Mucica - DOD
- **Gary Moore** - Dark Days In Paradise - Virgin
- **Jovanotti** - Lorenzo 1997 - L'Albero - Soleluna / Mercury
- **C-Block** - General Population - WEA
- **Fool Fighters** - Colour and The Shape - Russell / Capitol
- **Rosanna Arboleya** - Lucas Rotas - RCA
- **Patricia Kaas** - Dans Ma Chambre - Columbia
- **Rick Martin** - A Medio Vivir - Tristar / Columbia
- **Paul Harder Fendrich** - My Promise - Arista
- **Blümchen** - Verliebt - Edel
- **Eric Gadd** - My Right To Metronome - BMG
- **Tindersticks** - Curtains: Yeah Way Up
- **Toubse** - The Chemical Brothers - Fred
- **Merci Ciel** - Dig Your Own Hole - Virgin
- **Republica** - Republica - Demonstration
- **Bee Gees** - The Very Best Of The Bee Gees - Polydor
- **George Michael** - Older - Virgin
- **Litfiba** - Mondi Sommersi - CGB
- **IAM** - L'Ecole Du Micro D'Argent - Delabel
- **Nek** - Gli Amici E Tutti Il Resto - WEA
- **Da Quicksilver** - Do Or Die
- **Monteserrat Caballe** - Friends For Life - BMG Classics
- **Birdman** - Sommersouls-ER - Med/EMI
- **Jonny Lang** - Lie To Me - A&M
- **Riccardo Cocciante** - Mammamia - Columbia
- **Soundtrack** - Le Cinquieme Element - Virgin
- **Genovea** - Further - Nude
- **Erykah Badu** - Baduizm - EMI
- **The Mama's & The Papa's** - California Dreamin' - PolyGram TV
- **Jana Fabian** - Pure - Arpegio Music
- **Wolfgang Petry** - Allei - Hansa
- **Geselle** - The World According To Geselle - Fundamental / EMI
- **Julio Iglesias** - Tango - Columbia
- **The Corrs** - Forget Forgiven Not Forgotten - La/Atlantic
- **Michael Jackson** - HIStory - Past Present & Future Book 1 - Epic
- **Roberto Vecchioni** - El Bandolero Bravo - EMI
- **Soundtrack** - Space Jam - Atlantic/WEA
- **Celine Dion** - Live A Paris - Epic/Columbia
- **Mary J. Blige** - Share My World - MCA

**SALES BREAKER** indicates the album registering the biggest increase in chart points.

- **Platinum Europe Certification**: for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.

### Europe

- **AUS** - Australia
- **BLR** - Belarus
- **CH** - Switzerland
- **DE** - Germany
- **EMI** -nm
- **F** - France
- **IRE** - Ireland
- **IT** - Italy
- **UK** - United Kingdom
- **CYR** - Cacti Republic
- **DK** - Denmark
- **FIN** - Finland
- **FR** - France
- **HUN** - Hungary
- **NLD** - Netherlands
- **NOR** - Norway
- **NOR** - Sweden
- **SWE** - Sweden
- **UK** - United Kingdom

**SINGLE** - single release
**ALBUM** - full-length album

### Chart Dates

- **JUNE 28, 1997**

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**AmericanRadioHistory.Com**
### Top National Sellers

<table>
<thead>
<tr>
<th>Country</th>
<th>TW LW Albums</th>
<th>TW LW Singles</th>
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Album spotlight

THE JAZZ PASSENGERS FEAT. DEBORAH HARRY
INDIVIDUALLY TWISTED
32 Records/Esential/Castle Communications/Various

Harry is an active member of this jazz pop combo, which also features Elvis Costello. Harry's presence in the band is expected to bring print and broadcast media into the picture. The act are spending the whole of July tour-20 success with this album. Licensees are free to record, which also includes the AC crossover audience.

JON BON JOVI
DISTRIBUTION ANYWHERE
Mercury U.S./PolyGram International
International release date: June 16
The film of the same name is due for an MTV Europe premiere as part of their weekend-long special. The act are spending the whole of July tour-20 success with this album. Licensees are free to record, which also features the AC crossover audience.

Eurochart A17 Indexes

** Top 100 singles

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<td>The Notorious B.I.G.</td>
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** Top 20 US albums

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** Billboard Hot 100

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* Records with greatest sales and/or airplay gains. © 1997, Billboard/RIPI Communications.
SHERYL CROW

THE NEW SINGLE

a Change would DO you good

Taken from the album "SHERYL CROW"

TOURING EUROPE
JUNE 14th - JULY 13th
Station Reports include all new additions to the playlist during the week. Some lists include featured new albums, as indicated by the abbreviation 'Power Play" songs, which receive special emphasis during the week. Station Reports include all new additions to the playlist. Some reports will also include 'Power Play' songs, which receive special emphasis during the week.

Alfred Rosener, head of music at Austria's public CHR network, is enthusiastic about the track. 'Of course, Cocker has enjoyed enriching his success with a host of covers in the past, but in this case he has come with one of his best in years,' Rosener continues. 'With its horn-heavy R&B flavoured arrangement, it is an excellent track for radio, although it might be a bit too overbearing to be a specific summer hit.'
FRANCE INTER/Paris P

Trevor Thomas - Head Of Music

Playlist Additions:
- France
- USA

Thom Moore - Head Of Music

- France
- USA

Vibe - Head Of Music

- France
- USA

Based on Bené & Angelica’s hit
It’ll Be Good, this mid-tempo R&B stomper is one of the tracks of Ms. Brown’s debut album, It’ll Be Good. Although the song is programmed, it’s a good song by someone who is going to be one of R&B’s biggest stars. The same goes for the remix, which is also programmed, and it’s also a good song by someone who is going to be one of R&B’s biggest stars.

Dennis most knows that the mixes are played by the station, although he concedes, “the more mix-of-centre versions are featured in specialised shows only.”
This band is enjoying singles success with different titles in various parts of Europe. Last year's continental smash, *Coco dans*, is now performing quite nicely in the U.S. This song, as it is best as inference from its predecessor, is helping establish the band as a permanent feature on the Eurochart, and the German singles listing at number six. Ralph Blasing, head of music at Frankfurt-based commercial CHR network Radio FFH, covering the whole of the state of Hesse, considers the title a "must play." This song is the fitting popdance crossover material that our core audience loves and therefore it fits our format perfectly," Blasing elaborates, "We conduct a lot of listener research; we found that this song with its feeling summary flavour is just perfect for us. The fact it entered our singles chart straight at position six seems to confirm our research."
Recognising the huge potential, the vast talent and repertoire of Latin, Caribbean and Brazilian Music, MIDEM goes Miami to create its first music forum for the region.

MIDEM. It's live music, concerts, a trade show and conferences in a city where major Latin labels, indie-record companies, music publishers, artists and media are already in high profile.

MIDEM. It's the natural choice for music professionals to meet, exchange ideas, export their products, showcase and discover talent, DO DEALS.

Focusing world attention on this extraordinary growth market and creating regional connections.

IT'S ALL HAPPENING IN MIAMI, THE MUSIC CAPITAL OF LATIN AMERICA.

Visit us at http://www.midem.com
Evans' Ginger expands radio business

by Mike McGeever

LONDON — British broadcaster Chris Evans' company Ginger Productions is rolling out an aggressive strategy to secure more commercial radio licences in the U.K. and continental Europe while simultaneously pursuing station acquisition opportunities.

Established in 1995 to independently produce programming for commercial radio, Ginger is particularly keen on markets in central and eastern Europe. Ginger Radio is a part of the company's radio division, Ginger Radio, and is its head of program operations.

Industry optimistic after EU hearing

At the hearing, Chris Evans commented, "We are stressing what we can bring to the table other than money." The company is currently looking to expand into the eastern parts of Europe, reflecting on the optimism it has that the "now is the time to be proactive in these markets." Evans is hoping to bid for a commercial radio licence in the U.K. It was an unsuccessful bidder for the last London licence, which went to alternative music station XFM in January. It is expected, although Holland would not confirm it, that Ginger will be in the running for new U.K. services with potentially large audiences, such as the central Scotland regional licence, which are on the U.K. Radio Authority's current timetable to be advertised.

Other Ginger produced shows include Danny Baker's slot on national commercial service Talk Radio. Although the company is looking at new licences and acquisitions, Ginger will expand its independent production, "if the talent becomes available," according to Holland.

Fun Radio gains technique

Maya Masseboeuf, in charge of the radio division of Virgin France's sub-label Lodelins, considers Fun Radio as proof of the growing impact of the genre. "It's good for this music and is really fit the feel of our times," says Masseboeuf. "This music has been around for ten years, and it's about time radio stations realised it has a following and reaches a wide audience."

It's a great opportunity for technology in France," says Eric Morand, who co-founded LaF. Communications with Garnier. He adds, "Honestly, we did not expect a move from Fun Radio, which had more of an image of a station supporting rock. When the offer [from Fun] came, we decided it was a good opportunity to expand the reach of this music."

However, Jean-Pierre Sablier, managing director of Lyon-based label Independance Records, remains cautious. "Yes, there is more techno or jump on Fun, but," he asks, "what about the other stations? So far, this music has been limited to shows on local stations. Very few national stations play this music. You can't say it is mainstream, it remains marginal."

For Fun Radio deputy managing director Jean Isnard, the arrival of such an emblematic figure of techno was part of Fun Radio's music mix reflect an evolution of the public taste. "Fun Radio has not changed—the listeners have changed," comments Isnard. He adds that, "Techno is more and more important for young people; Fun Radio has to be in tune with the new trends."

Isnard says the replacement of music programming director Caroline Davignon—who specialised in rock—by new head of programming Georgette Holland—a former Virgin Radio head of music—claims the company will name, "a major investor in a couple of weeks," if successful. "There would be a lot drawn on whether the investor is from the U.K. or abroad."

Holland says, "Although we will have financial clout, this money will not be perceived as the 'Ginger Bank.' Ginger Radio will be very much hands-on. With our experience, want to be proactive in the programming and marketing aspects of the industry's economic viability, according to Roso. "Parallel exports threaten investment in local music," said Roso. He added, "Unless piracy is addressed, we will not be able to achieve any return on our investment in certain territories." He named Poland, the Czech Republic, Hungary and Russia as Europe's main piracy hotspots.

"We count on the cultural committee to ensure that record companies keep the right to prevent parallel imports of goods from outside the EC," said Roso. On piracy, he added, "Here again, we need your support to exercise diplomatic pressure on countries which do not respect our international obligations to respect copyright."

Roso concluded his presentation by saying that "if the EU wants to achieve its vision of an economically viable European cultural industry, it has to encourage development of European enterprises turning out music and other cultural programmes that have strong international potential."

Patrick Zelnik, president of Virgin France and chairman of French IFPI branch SNEP, repeated the European record industry's claim for a lower VAT rate on records. Zelnik read a letter from French prime minister Lionel Jospin who supported a low VAT rate. "Records should be treated the same way as books in taxation terms," said Zelnik.

Kerr responded that the "committee acknowledges the concerns over copyright." He regretted that "piracy is not within the realm of the cultural committee," but said the issue would be forwarded to the relevant bodies. Peter Pex, chairman of the Cultural Committee, said, "We will be liaising with the European and legal affairs committees in the piracy issue. It is fundamental to protect and respect these copyright rights."

Pex added, "To address this problem at the European level is not enough, measures have to be taken on a global level."

The hearing is "only a first step," according to Pex. "An initiative report was prepared with Legrand and Christian Lorenz."

The hearing is "only a first step," according to Pex. "An initiative report was prepared with Legrand and Christian Lorenz."

Fun Radio will push its involvement in the techno culture forward with ties in and contests with listeners. After organising an on-air contest which saw 16 of the station's listeners sent to the Czech Republic to celebrate Freedom Day, Fun Radio will work the experience on July 14, when 8 listeners will be flown to Ibiza for French National Day.

On the 14th, Fun will broadcast live from three different locations—Ibiza, with local DJs, Berlin where Carl Cox is due to perform during the parade, and Scotland, where Laurent Garnier will be attending a festival. "With those new evening shows, our goal is not primarily to increase audience ratings," admits Isnard. "You gain audience with morning shows. What we are doing is bringing a new service to our listeners, by securing the best specialists in their fields, and improving the sound and the identity of the station."

Popkomm. ready for radio

performing during the four-day Popkomm. Unity festival which runs in conjunction with the trade fair. Participation in the Radio Village is free of charge. Each station which registers with Radio Village at the Popkomm. exhibit will be pre-registered and will receive one free accreditation to Popkomm. Stations registering before June 27 can take advantage of additional accreditation at the reduced rate of DM 60. After June 27, the accreditation of additional participants will only be possible on the spot, at a cost of costs DM 90 per accreditation.

All registrations for Radio Village received before June 27 will also receive a free entry in the Popkomm.97 exhibitor list, which will be included in the official catalogue.

For further details and registration forms, please contact Christian Lorenz at Music & Media, (+49) 171 333 3652 or fax (+49) 171 333 2316.

continued from page 1

Laurent Garnier

continued from page 1

continued from page 1
**European Radio Top 50**

**TW**  | **LW**  | **WOC** | **Artist/Title** | **Original Label** | **Total Stations** | **New Adds** |
---|---|---|---|---|---|---|
1 | 1 | 7 | HANSON/MMMBOP | (MERCURY) | 132 | 7 |
2 | 2 | 7 | Jon Bon Jovi/Midnight In Chelsea | (Mercury) | 111 | 9 |
3 | 1 | 11 | Michael Jackson/Blood On The Dance Floor | (Epic) | 90 | 0 |
4 | 9 | 7 | Savage Garden/I Want You | (Columbia) | 83 | 5 |
5 | 5 | 7 | Toni Braxton/I Don't Want To | (LaFace) | 82 | 2 |
6 | 6 | 11 | Gary Barlow/Love Won't Wait | (RCA) | 79 | 1 |
7 | 7 | 11 | George Michael/Star People | (Virgin) | 75 | 0 |
8 | 14 | 5 | Eternal feat. Bebe Winans/I Wanna Be The Only One | (EMI) | 83 | 10 |
9 | 10 | 10 | Paul McCartney/Young Boy | (Parlophone) | 72 | 0 |
10 | 16 | 13 | U2/Staring At The Sun | (Island) | 61 | 0 |
11 | 11 | 4 | Green/You're Not Alone | (RCA) | 73 | 14 |
12 | 12 | 12 | Depeche Mode/It's No Good | (Mute) | 59 | 0 |
13 | 21 | 3 | Lisa Stansfield/Never, Never Gonna Give You Up | (Arista) | 70 | 13 |
14 | 11 | 13 | Jamiroquai/Alright | (Sony S2) | 52 | 0 |
15 | 12 | 15 | Spice Girls/Who Do You Think You Are | (Virgin) | 48 | 0 |
16 | 25 | 3 | Jam & Spoon/Kaleidoscope Skies | (Dance Pool) | 54 | 7 |
17 | 19 | 9 | Texas/Hab | (Mercury) | 59 | 2 |
18 | 18 | 8 | No Doubt/Just A Girl | (Trauma/Interscope) | 46 | 6 |
19 | 19 | 5 | Katrina And The Waves/Love Shine A Light | (Eternal/WEA) | 69 | 6 |
20 | 17 | 4 | Babyface & Stevie Wonder/How Come, How Long | (Epic) | 69 | 8 |
21 | 15 | 9 | Cardigans/Lovefool | (Trampoline/Stockholm) | 49 | 1 |
22 | > | NE | Rufus & Chaka Khan/No One Else/ I Don't Want To Be Alone | (Bad Boy/Arista) | 35 | 15 |
23 | 11 | 17 | Lisa Stansfield/The Real Thing | (Arista) | 42 | 0 |
24 | 24 | 22 | Wet Wet/Strawberry Fields | (Precious/Mercury) | 61 | 17 |
25 | 22 | 17 | Blue Boy/Remember Me | (Guidance) | 38 | 1 |
26 | 28 | 20 | Daft Punk/Around The World | (Virgin) | 44 | 4 |
27 | 27 | 30 | Aerosmith/Hole In My Soul | (Columbia) | 43 | 5 |
28 | 31 | 7 | Shola Ama/You Might Need Somebody | (Streetweek/EWE) | 48 | 5 |
29 | 29 | 23 | Sash!/Ecuador | (Byte) | 46 | 7 |
30 | 46 | 4 | Steve Winwood/Spy In The House Of Love | (Virgin) | 52 | 16 |
31 | > | NE | Ricky Martin/Maria | (Columbia) | 36 | 5 |
32 | 26 | 13 | Brand New Heavies/Sometimes | (ffrr) | 40 | 1 |
33 | 33 | 3 | Wallflowers/One Headlight | (Interscope) | 34 | 3 |
34 | 49 | 2 | En Vogue/What's Love Got To Do With It | (EastWest) | 42 | 42 |
35 | 20 | 12 | Robbie Williams/Old Before I Die | (Chrysalis) | 39 | 0 |
36 | 24 | 20 | R. Kelly/I Believe I Can Fly | (Jive) | 38 | 0 |
37 | > | NE | Wyclef Jean/We Trying To Stay Alive | (Ruffhouse/Columbia) | 22 | 6 |
38 | 34 | 3 | Paula Cole/Where Have All The Cowboys Gone | (Warner Brothers) | 33 | 2 |
39 | > | NE | Joe Cocker/Could You Be Loved | (Capitol) | 37 | 9 |
40 | > | NE | Sheryl Crow/Change Would Do You Good | (A&M) | 31 | 8 |
41 | > | RE | Lightning Seeds/You Showed Me | (Epic) | 33 | 3 |
42 | 44 | 6 | Republica/Drop Dead Gorgeous | (Deconstruction) | 41 | 13 |
43 | > | NE | Monaco/Sweet Lips | (Polydor) | 47 | 16 |
44 | 27 | 8 | No Mercy/Please Don't Go | (MCI/Arista) | 40 | 0 |
45 | > | NE | Supernova/Sun Hits The Sky | (Parlophone) | 30 | 6 |
46 | > | RE | Skunk Anansie/Hedonism (Just Because You Feel Good) | (One Little Indian) | 23 | 0 |
47 | > | NE | UB40/Tell Me Is It True? | (DEP International/Virgin) | 25 | 10 |
48 | 39 | 5 | Kula Shaker/Hush | (Columbia) | 30 | 3 |
49 | > | NE | Phil Collins/Wear My Hat | (WEA) | 40 | 16 |
50 | > | NE | Foo's Garden/Why Did She Go? | (Intercode) | 26 | 4 |
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<td>Jam &amp; Spoon/Kaleidoscope Skies (Dance Pool)</td>
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<td>Sasha/Europa (Byte Blue)</td>
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# Off the record

Edited by Christian Lorenz

At press time it was widely anticipated that EMI Music would close its EMI Records U.S. label. Artists are expected to be re-located to other EMI companies in the U.S.A., namely Capitol and Virgin. A number of staff layoffs are expected. Another casualty could be The Enclave, the label embarked in 1995 by former Geffen A&R executive Tom Zutaut.

PolyGram CEO Alain Lévy is known to have caused the odd tremor in his career with his abrasive style, but during the company's recent MD convention in New Orleans, Lévy is believed to have made a speech which left up the Richter scale. It means that, in Lévy's strongly-worded address, he urged some of his MDs—without naming individuals—to get their respective acts together, suggesting that if things do not improve, changes will be made.

The general meeting of French independent production labels body UPPI is expected to elect a new president on June 24. Claude Berda, chairman of media group AB and president of the organisation since its creation in 1995, will not seek re-election. OTR understands that Berda could be replaced by Jean-Michel Fava, president of AB Disques, a division of the AB group. We also hear that Bernard de Bosson, who has served for the past two years as executive president of UPPI, will resign.

Paul Conroy is being promoted to the position of president of Virgin Records U.K., and his lieutenants Ray Cooper and Ashley Newton are named as joint managing directors of the company. Conroy is currently MD, and Cooper and Newton are joint deputy MDs. The appointments recognise the team's success, but leave their duties essentially as before.

Only a matter of days away from his departure, no replacement has yet been announced for current general manager of Paris rock station Oui FM, Bruno Delport. Oui FM has just been fully acquired by the U.K.'s Virgin Media Group, and OTR hears that Virgin's London-based Becky Lancashire is to take charge of the station in the interim.

Contrary to earlier rumours, OTR hears that Munich CHR station Energy 93.3 is to keep its popular morning show, Langemann & Die Morgencrew. Presenter Markus Langemann is currently preparing the launch of his own urban AC station, Relax FM, on August 1, but apparently still finds time to produce his show for Energy.

Sources say that Pascal Negre, president of PolyGram Disques in France, has found a new sales director within the company. Apparently, Negre will promote special marketing manager Jean-Luc Lassignette to the position, vacant since the departure of Laurent Gallavardin two months ago. Lassignette will be assisted by Michel de Souza.

Former Sony Music France president Henri de Bodinat, who for the past three years worked for Club Med, is believed to be keen to return actively to the music industry. OTR hears that he's interested in investing in independent production and distribution companies in France. De Bodinat is said to be in advanced discussions with at least one indie.
## UNITED KINGDOM

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### Note of New Fax Number!

Please note that the Music & Media charts department has its own number to fax. To fax now on, please call the chart and station reports to: (+44) 631 0439.
Wyclef Jean
of the Fugees (refugee camp) presents
the carnival

The debut album includes the single 'We trying to stay alive'